

# Christopher Alton Scales

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Visa Status: Canadian Citizen, Permanent Resident of the USA

## CURRICULUM VITAE

### Teaching/Research Positions

Associate Professor Michigan State University, Fall 2012-present

Assistant Professor Michigan State University, Fall 2008-Spring 2012.

Rusack Coastal Studies Research Fellow Bowdoin College, 2007-2008 academic year.

Assistant Professor College of William and Mary, Fall 2004-2008 (on leave: 07-08 academic year).

Lecturer University of Southern Maine, Fall 2002-Spring 2004.

Lecturer University of Illinois at Urbana-Champaign, Summer Session 2002.

Adjunct Assistant Professor Millikin University, Fall 2000-Spring 2002.

Ensemble Director: University of Illinois Old-Time String Band Ensemble University of Illinois, Fall 1998-Spring 2002.

Teaching Assistant University of Illinois, Fall 1996, Fall 1998-Spring 1999, Fall 2000.

### Education

Ph.D. in Ethnomusicology, University of Illinois at Urbana-Champaign, 2004.

Dissertation: *Powwow Music and the Aboriginal Recording Industry on the Northern Plains: Media, Technology, and Native American Music in the Late Twentieth Century.*

M.A. in Ethnomusicology, University of British Columbia, 1996.

Thesis: *First Nations Popular Music in Canada: Identity, Politics, and Musical Meaning.*

B.A. in Music, University of Guelph, 1990.

### Publications

#### Books

*Recording Culture: Powwow Music and the Aboriginal Recording Industry on the Northern Plains.* Duke University Press. Forthcoming October 2012.

#### Journal Articles

Sound Recordings Review Essay: "The North American Aboriginal Recording Industry," forthcoming in the *Journal of American Folklore* 2013, 126(499)

"Powwows, Intertribalism, and the Value of Competition." *Ethnomusicology* 2007, 51(1):1-29.

"The Politics and Aesthetics of Recording: A Comparative Case Study of Powwow and Contemporary Native American Music." *The World of Music*, 2002 44(1):41-60.

"First Nations Popular Music in Canada: Musical Meaning and the Politics of Identity." *Canadian University Music Review* 1999, 19(2):94-101.

#### Book Chapters

"Contemporary Northern Plains Powwow Music: The Twin Influences of Recording and Competition," co-authored with Gabriel Desrosiers, in *Aboriginal Music in Contemporary Canada: Echoes and Exchanges*, edited by Anna Hoefnagels and Beverley Diamond. Montreal: McGill-Queen's University Press, 2012.

“*Plight of the Redman: XIT, Red Power, and the Refashioning of American Indian Ethnicity*,” in *Popular Music and Human Rights, Volume 1: British and American Music*, edited by Ian Peddie. Burlington: Ashgate Press, 2011; 127-142.

### **Encyclopedia Articles**

“Native American Pop Music,” *The Continuum Encyclopedia of Popular Music of the World, Volume 8, Genres: North America*, edited by John Shepherd and David Horn, Continuum Press, 2012.

“Unity and Diversity in North American Indian Powwows,” in *Encyclopedia Della Musica Einaudi, Volume III: Music and Culture*, Jean-Jacques Nattiez (general editor). Torino: Giulio Einaudi, 2003; 456-482.

### **Book and Recording Reviews**

Review of *Welta’q - “It Sounds Good”*: *Historic Recordings of the Mi’kmaq*. MMap-CD04. *MUSICultures: Journal of the Canadian Society for Traditional Music* 2010, 36:144-147.

Review of *Essential Song: Three Decades of Northern Cree Music*. By Lynn Whidden. *Ethnomusicology Forum: Journal of the British Forum for Ethnomusicology* 2009, 18(2):287-289.

Review of *Powwow*. Edited by Luke Lassiter, Clyde Ellis, and Gary Dunham. In *American Indian Culture and Research Journal* 2006, 30(3):170-173.

### **In Progress**

“North America/Native America” in *Worlds of Music: An Introduction to the Music of the World’s People, 6<sup>th</sup> Edition*. Jeff Todd Titon, General Editor. Belmont: Schirmer Cengage Learning, forthcoming in 2013.

“Nimiidaa!” [‘let’s all dance’]: Music and Dance on the Northern Plains Powwow Trail,” co-authored with Gabriel Desrosiers, in *America’s Musical Diversity, Revised 2<sup>nd</sup> Edition*, edited by Kip Lornell and Anne Rasmussen. Jackson: University Press of Mississippi, forthcoming in 2013.

### **Scholarly Presentations**

#### **Conference Papers**

“From Ethnic Nationalism to Multiculturalism: A Social History of Native American Popular Music in North America.” Paper presented at the Society for Ethnomusicology, Annual Meeting in Philadelphia, PA, November 2011.

“Social and Sonic Landscapes in the Powwow Music Industry.” Invited plenary speaker at the International Society for the Study of Popular Music (IASPM-Canada) Annual Conference in Montreal, Canada, June 2011.

“Ethics and Ownership in the Powwow Recording Industry: Conflicting Ideas About Music as Property.” Paper presented at the Society for American Music Annual Meeting in Cincinnati, OH, March 2011.

“Ethics and Ownership in the Powwow Recording Industry: Conflicting Ideas About Music as Property.” Invited speaker at the symposium: *Music, Indigeneity, and Digital Media*, Royal Holloway, University of London, April 2010.

“Property Rights and Social Responsibilities: Conflicting Ideas about Song Ownership in the Powwow Recording Industry.” Paper presented at the Society for Ethnomusicology,

- Annual Meeting in Mexico City, Mexico, November 2009.
- “*Plight of the Redman: XIT, Red Power, and the Refashioning of Native American ‘Ethnicity.’*” Paper presented at the Society for American Music Conference, Annual Meeting in Denver, Colorado, March 2009.
- “Song Ownership and the Powwow Recording Industry: Ethical and Legal Considerations.” Invited speaker at the symposium *Music and the Common Good: Listening to Haudenosaunee Voices*, Syracuse University, November 2008.
- “‘A White Guy Shows Me a Contract, I Stick a Knife In It’: Race, Culture, and Ethics in the Powwow Recording Industry.” Invited speaker at the conference *Indigenous Music and Dance as Cultural Property: Global Perspectives*,” in Toronto, Canada, May 2008.
- “Recording Culture in/and Ethnomusicology.” Paper presented at the Society for Ethnomusicology, Annual Meeting in Atlanta, Georgia, November 2005.
- “‘Traditional’ and ‘Contemporary’ Genre Worlds: Marketing Authenticity in the Aboriginal Recording Industry.” Paper presented at *Post-Colonial Distances: The Study of Popular Music in Canada and Australia*, a conference sponsored by IASPM Canada and the Research Centre for the Study of Music, Media, and Place (MMap) at Memorial University, June 2005.
- “The Powwow Recording Industry in Canada: Race, Culture, and Commerce.” Paper presented at the Society for American Music Conference, Annual Meeting, Eugene, Oregon. February 2005.
- “Community Participation vs. Sound Booth Isolation: Powwow Music Aesthetics ‘Live’ and ‘Mediated’.” Paper presented at the Canadian University Music Society, Annual Meeting in Halifax, Nova Scotia, May 2003.
- “Pan-Indianism Revisited.” Paper presented at the Society for Ethnomusicology, Annual Meeting in Denver, Colorado, October 2002.
- “Powwow Music Aesthetics and Practice: ‘Live’ and ‘Mediated’.” Paper presented at the CIC - American Indian Studies Graduate Student Consortium Conference, Michigan State University, East Lansing, Michigan, April 2002.
- “Sounding Native: A Comparison of Powwow and Contemporary Native Music Production Aesthetics.” Paper presented at the Society for Ethnomusicology, Annual Meeting, Toronto, Ontario, November 2000.
- “Recording Culture: Aesthetics and Social Power in a Native American Recording Studio.” Paper presented at the Society for Ethnomusicology, Annual Meeting, Austin, Texas, November 1999.
- “The Circle of Honor: Powwows, Tourists, and the Politics of Identity.” Paper presented at the Society for Ethnomusicology, Midwest Chapter Meeting, Bowling Green, Ohio, March 1998.
- “First Nations Popular Music in Canada: Politics, Identity, and Musical Meaning.” Paper presented at the Society for Ethnomusicology, Annual Meeting, Toronto, Ontario, November 1996.

#### **Invited Scholarly Papers and Talks**

- “Mediating Tradition and Modernity in the Powwow Recording Industry.” Department of Music Colloquium Series, Northwestern University, November 2010.
- “Property Rights and Social Responsibilities: Conflicting Ideas about Song Ownership in the Powwow Recording Industry.” RCAH Brownbag Series, October 2009.

“*Plight of the Redman: XIT, Red Power, and the Refashioning of Native American ‘Ethnicity.’*”  
Department of Music Colloquium, Michigan State University, February 2009.

“Recording Culture: Aesthetics and Social Power in a Native American Recording Studio.”  
American Studies Brownbag Series, March 2006.

“Powwow Music in the Twenty-First Century.” Christopher Wren Association’s Town & Gown  
Lecture Series, October 2005.

“Powwows, Intertribalism, and the Value of Competition.” College of William and Mary  
Anthropology Department Brownbag series, October 2005.

“The Aboriginal Recording Industry in Canada: Race, Culture, and Commerce.” College of  
William and Mary Music Department Brownbag Series, April 2005.

“Northern Plains Music and Dance.” College of William and Mary, Monroe Scholars Luncheon,  
November 2004.

### **Roundtables**

“Learning from Each Other: Graduate Student Collaboration in SOTL Research.” SOTL  
(Scholarship on Teaching and Learning) Academy Annual Conference, Eastern Michigan  
University, Ypsilanti, MI, May 2011.

### **Awards, Fellowships, and Grants**

#### *External Awards, Grants, and Fellowships*

2010 Ida Halpern Fellowship and Award (\$4000 fellowship, \$1000 award)

2007-08 Rusack Coastal Studies Research Fellowship (Bowdoin College) (\$30,000)

1996-2000 Social Science and Humanities Research Council of Canada, Doctoral Research  
Fellowship (\$64,000)

1999 Creon Achievers Award: Outstanding Achievement in the Area of Education (\$500)

#### *Internal Awards, Grants, and Fellowships*

2010 MSU Humanities and Arts Research Program Production Grant (book subvention grant)  
(\$6000)

2010 MSU International Studies and Programs (ISP) Special Foreign Travel Fund grant (\$600)

2008 Reeves Center International Travel Grant (College of William and Mary) (\$500)

2006 College of William and Mary Summer Research Grant (\$5,000)

2005 Reeves Center International Travel Grant (College of William and Mary) (\$500)

1996-1999, 2000-2002 University of Illinois Graduate Scholarship

1998 Ford Foundation Prize for Best Student Paper, University of Illinois interdisciplinary  
graduate seminar (\$500)

### **Other Professional Experience**

#### **Record Producer/ Recording Engineer**

*Arbor Records//Studio 441*, Winnipeg, Manitoba, Full-time: 1999-2000; Part  
time: Aug 2000-2009.

*War Pony Records*, Winnipeg, Manitoba, Part time August 2006-2010.

Duties at both labels have included recording, editing, mixing, and  
mastering of powwow recording projects, both remote (on location) and studio  
recording; artist liaison; staff writer responsible for artist biographies, CD insert  
texts, and various promotional materials.

*Recordings* (as Producer and/or Engineer/Mixer)

- Rock Hill, *Rockin' the Hills* WP00012, 2008
- Bear Creek, *The Show Must Go On* AR-11992, 2003
- Bear Creek, *LIVE* AR-11512, 2002 (Canadian Aboriginal Music Award winner, "Best Traditional Powwow Recording" and "Best Contemporary Powwow Recording")
- Red Tail, *Volume 2* AR-11432, 2001
- Whitelodge, *Northern Style*, AR11332, 2000
- Mandaree Singers, *For the People* AR-11322, 2000
- Northern Wind, *Ikwe Nagamonan (Women's Songs)* AR-11282, 2000
- Red Tail, *Volume 1* AR-11262, 2000
- Lake of the Woods Singers, *Honouring Our Elders* AR-11244, 2000
- Mishi Donovan, *Journey Home* AR-11192, 2000 (JUNO Award Nomination, "Best Music of Aboriginal Canada")
- Eyabay, *Live 2000* AR-11182, 2000
- Various Artists, *Hinckley Pow Wow 1999: Northern Style* AR-11162, 2000
- Various Artists, *Hinckley Pow Wow 1999: Southern Style* AR-11152, 2000

**Academic Service**

Society for Ethnomusicology Council  
Member, Fall 2011-Fall 2013

Local Arrangements Committee and Program Committee, Co-chair  
2007 MACSEM (Mid-Atlantic Chapter of the Society for Ethnomusicology)/MAFA (Mid-Atlantic Folklife Association) Joint Conference held at the College of William and Mary, April 30-May 1, 2007.

Assistant Editor

*Journal of the Society for Ethnomusicology*, 1997-1998

Manuscript Reviewer

*Intertribal Native Music in the United States*. Review requested by Oxford University Press, Summer 2009

*Issues in Contemporary Native American Music*. Review requested by University of Mississippi Press, Fall 2008.

*An Introduction to the World's Music*. Review requested by Pearson Education Publishers, Spring 2005.

Grant Reviewer

Social Science and Humanities Research Council of Canada, Spring 2005 and Spring 2007.

Article Reviewer

*Ethnomusicology* journal, 2007, 2011

*Musicultures* journal, 2009, 2011, 2012

*Women and Music: A Journal of Gender and Culture*, 2011.

Review Panel Member

Michigan Heritage Awards (2011-2013)

Michigan Traditional Arts Apprenticeship Program (2011-2013)

Artist Presenter

Great Lakes Folk Festival (2010, 2011)

Session Chair at Academic Conferences

International Society for the Study of Popular Music: 2005, 2011.

Society for American Music, Annual Meeting: 2007.

Society for Ethnomusicology, Annual Meeting: 2005.

**Departmental and University Administrative Service**

*Michigan State University*

University Council (Fall 2011-Spring 2013)

Faculty Senate (Fall 2011-Spring 2013)

University Committee on Academic Policy (Fall 2009-Fall 2010, served as Vice-Chair, Spring 2011)

HARP Grants Awards Committee (Creativity sub-section) (Fall 2009-Summer 2010)

Selection committee for the 2011-12 American Indian Studies Pre-doctoral Fellow (Spring 2010)

University Academic Appeals Board (Spring 2010-Spring 2012)

Rhodes/Mitchell Scholarship selection committee (Fall 2011)

University Council and Faculty Senate (Fall 2011-present)

*Residential College in the Arts and Humanities*

Administrator for the RCAH-CMS Folk Music Program, which includes leading the RCAH-CMS weekly jam sessions (Summer 2009-present)

Grandparents University Professor (Summer 2009-2011)

Faculty Affairs Committee (Fall 2012-present)

Chair of the RCAH Technology Committee (Fall 2009-present)

RCAH Information Technology Specialist search committee (Summer 2009)

CREATE Program co-administrator (with Joanna Bosse) (Summer 2009)

Artist-in-Residence committee Fall 2008-Spring 2009

RCAH Senior Thesis Selection Committee (F2010-present)

*William and Mary*

American Studies Executive Committee (William and Mary) Fall 2005 – Spring 2007.

Search committee chair for the William and Mary music department's Artist-in-Residence for the academic year 2006-2007, Fall 2005.

Search committee member for the tenure track position for Director of Bands, Spring 2005.

Curriculum Committee member (William and Mary Department of Music), Fall 2004-Spring 2007.

Ewell Concert Series Committee member (William and Mary Department of Music), Spring 2005-Spring 2007.

Music in American Culture Lecture Series program committee, Fall 2006-Fall 2007.

Freshman Advisor, Fall 2005-Spring 2007.

May Seminar: Participant in a two-week "work group" that examined instruments of evaluation of learning outcomes for the William and Mary's College or Arts and Sciences General Education Requirements. I worked in a breakaway group that specifically examined freshman seminars, Summer 2005.

May Seminar: Participant in two-week work group that performed institutional self-study on the College of William and Mary's General Education Requirements, Summer 2006.

## Courses Taught

### *Michigan State University*

RCAH111 Writing in Transcultural Contexts: *Native North American Music and Dance*  
RCAH112 Writing, Research and Technologies: *Music, Identity, and the Ethnography of Performance*  
RCAH192 Freshman Seminar: *The Power of Popular Music*  
RCAH192 Freshman Seminar: *The Anthropology of Music*  
RCAH290 Sophomore Seminar: *Who Owns Culture?: Creativity, Ethics, and Property*  
RCAH291 Creative Workshop: *The Music of Southern Appalachia*  
RCAH295 Special Topics: *The Revolution Will Be Televised: Media, Creativity, Activism*  
RCAH320 Art and Public Life: *Blues People: Music and Civil Rights in Post WWII America*  
RCAH320 Art and Public Life: *Music of the Fourth World: Indigenous Music and Globalization*  
RCAH340 Technology and Culture: *Music and Technoculture*  
RCAH492 Senior Seminar: *Cultural and Intellectual Property: Creativity, Ethics, and the Law*

### *Bowdoin College*

Native North American Music and Dance

### *College of William and Mary*

Seminar in Ethnomusicology: *Music of the Fourth World*  
Senior Seminar in Ethnomusicology: *The Anthropology of Music*  
Seminar in Music Research: *The Power of Popular Music: Theoretical and Methodological Paradigms*  
Seminar in Music Research: *Recording Cultures: An Ethnomusicology of Music Media, Technology, and Industry.*  
Freshman Seminar: *Native American Music and Dance*  
World Music (for music majors and non-majors)  
Jazz History  
American Popular Music  
Appalachian String Band Ensemble (ensemble director/performer)

### *University of Southern Maine*

World Music (for music majors)  
American Music  
Music in the Twentieth Century (for non-majors)

### *Millikin University*

Global Studies Seminar: *Native North American Music and Dance*  
Theory and Method in Ethnomusicology  
World Music (for music majors and non-majors)  
Twentieth-Century Music (for music majors)

### *University of Illinois at Urbana-Champaign*

World Music (for music majors and non-majors)  
Appalachian String Band Ensemble (ensemble director/performer)

**References**

Anne Rasmussen  
Department of Music  
College of William and Mary  
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College of Music  
Michigan State University  
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